

FR. CHOPINS Pianoforte-Werke

revidiert und mit Fingersatz versehen
(zum grössten Teil nach des Autors Notierungen)

von

Carl Mikuli.

Einzel-Ausgabe.

Band I. Mazurkas.

- No. 1. Op. 6 No. 1. *Fism.*
No. 2. Op. 6 No. 2. *Cism.*
No. 3. Op. 6 No. 3. *E.*
No. 4. Op. 6 No. 4. *Esm.*
No. 5. Op. 7 No. 1. *B.*
No. 6. Op. 7 No. 2. *Am.*
No. 7. Op. 7 No. 3. *Fm.*
No. 8. Op. 7 No. 4. *As.*
No. 9. Op. 7 No. 5. *C.*
No. 10. Op. 17 No. 1. *B.*
No. 11. Op. 17 No. 2. *Em.*
No. 12. Op. 17 No. 3. *As.*
No. 13. Op. 17 No. 4. *Am.*
No. 14. Op. 24 No. 1. *Gm.*
No. 15. Op. 24 No. 2. *C.*
No. 16. Op. 24 No. 3. *As.*
No. 17. Op. 24 No. 4. *Bm.*
No. 18. Op. 30 No. 1. *Cm.*
No. 19. Op. 30 No. 2. *Hm.*
No. 20. Op. 30 No. 3. *Des.*
No. 21. Op. 30 No. 4. *Cism.*
No. 22. Op. 33 No. 1. *Gism.*
No. 23. Op. 33 No. 2. *D.*
No. 24. Op. 33 No. 3. *C.*
No. 25. Op. 33 No. 4. *Hm.*
No. 26. Op. 41 No. 1. *Cism.*
No. 27. Op. 41 No. 2. *Em.*
No. 28. Op. 41 No. 3. *H.*
No. 29. Op. 41 No. 4. *As.*
No. 30. Op. 50 No. 1. *G.*
No. 31. Op. 50 No. 2. *As.*
No. 32. Op. 50 No. 3. *Cism.*
No. 33. Op. 56 No. 1. *H.*
No. 34. Op. 56 No. 2. *C.*
No. 35. Op. 56 No. 3. *Cm.*
No. 36. Op. 59 No. 1. *Am.*
No. 37. Op. 59 No. 2. *As.*
No. 38. Op. 59 No. 3. *Fism.*
No. 39. Op. 63 No. 1. *H.*
No. 40. Op. 63 No. 2. *Fm.*
No. 41. Op. 63 No. 3. *Cism.*
No. 42. Op. 67 No. 1. *G.*
No. 43. Op. 67 No. 2. *Gm.*
No. 44. Op. 67 No. 3. *C.*
No. 45. Op. 67 No. 4. *Am.*
No. 46. Op. 68 No. 1. *C.*
No. 47. Op. 68 No. 2. *Am.*
No. 48. Op. 68 No. 3. *F.*
No. 49. Op. 68 No. 4. *Fm.*
No. 50. (Notre temps No. 2.) *Am.*
No. 51. *Am.*

Band II. Nottornos.

- No. 1. Op. 9 No. 1. *Bm.*
No. 2. Op. 9 No. 2. *Es.*
No. 3. Op. 9 No. 3. *H.*
No. 4. Op. 15 No. 1. *F.*
No. 5. Op. 15 No. 2. *Fis.*
No. 6. Op. 15 No. 3. *Gm.*
No. 7. Op. 27 No. 1. *Cism.*
No. 8. Op. 27 No. 2. *Des.*
No. 9. Op. 32 No. 1. *H.*
No. 10. Op. 32 No. 2. *As.*
No. 11. Op. 37 No. 1. *Gm.*
No. 12. Op. 37 No. 2. *G.*
No. 13. Op. 48 No. 1. *Cm.*
No. 14. Op. 48 No. 2. *Fism.*
No. 15. Op. 55 No. 1. *Fm.*
No. 16. Op. 55 No. 2. *Es.*
No. 17. Op. 62 No. 1. *H.*
No. 18. Op. 62 No. 2. *E.*
No. 19. Op. 72 No. 1. *Em.*

Band III. Etuden.

- No. 1. Op. 10 No. 1. *C.*
No. 2. Op. 10 No. 2. *Am.*
No. 3. Op. 10 No. 3. *E.*
No. 4. Op. 10 No. 4. *Cism.*
No. 5. Op. 10 No. 5. *Ges.*
No. 6. Op. 10 No. 6. *Esm.*
No. 7. Op. 10 No. 7. *C.*
No. 8. Op. 10 No. 8. *F.*
No. 9. Op. 10 No. 9. *Fm.*
No. 10. Op. 10 No. 10. *As.*
No. 11. Op. 10 No. 11. *Es.*
No. 12. Op. 10 No. 12. *Cm.*
No. 13. Op. 25 No. 1. *As.*
No. 14. Op. 25 No. 2. *Fm.*
No. 15. Op. 25 No. 3. *F.*
No. 16. Op. 25 No. 4. *Am.*
No. 17. Op. 25 No. 5. *Em.*
No. 18. Op. 25 No. 6. *Gism.*
No. 19. Op. 25 No. 7. *Cism.*
No. 20. Op. 25 No. 8. *Des.*
No. 21. Op. 25 No. 9. *Ges.*
No. 22. Op. 25 No. 10. *Hm.*
No. 23. Op. 25 No. 11. *Am.*
No. 24. Op. 25 No. 12. *Cm.*
No. 25. *Fm.*
No. 26. *As.*
No. 27. *Des.*

Band IV. Balladen.

- No. 1. Op. 23. *Gm.*
No. 2. Op. 38. *F.*
No. 3. Op. 47. *As.*
No. 4. Op. 52. *Fm.*

Band V. Polonaisen.

- No. 1. Op. 22. *Es.*
No. 2. Op. 26 No. 1. *Cism.*
No. 3. Op. 26 No. 2. *Esm.*
No. 4. Op. 40 No. 1. *A.*
No. 5. Op. 40 No. 2. *Cm.*
No. 6. Op. 44. *Fism.*
No. 7. Op. 53. *As.*
No. 8. Op. 61. *As.*
No. 9. Op. 71 No. 1. *Dm.*
No. 10. Op. 71 No. 2. *B.*
No. 11. Op. 71 No. 3. *Fm.*
No. 12. *Gism.*

Band VI. Praeludien.

- Praeludien No. 1—24. Op. 28.
Praeludium No. 25. Op. 45. *Cism.*

Band VII. Sonaten.

- No. 1. Op. 4. *Ca.*
No. 2. Op. 35. *Bm.*
No. 3. Op. 58. *Hm.*

Band VIII. Walzer.

- No. 1. Op. 18. *Es.*
No. 2. Op. 34 No. 1. *As.*
No. 3. Op. 34 No. 2. *Am.*
No. 4. Op. 34 No. 3. *F.*
No. 5. Op. 42. *As.*
No. 6. Op. 64 No. 1. *Des.*
No. 7. Op. 64 No. 2. *Cism.*
No. 8. Op. 64 No. 3. *As.*
No. 9. Op. 69 No. 1. *Fm.*
No. 10. Op. 69 No. 2. *Hm.*
No. 11. Op. 70 No. 1. *Ges.*
No. 12. Op. 70 No. 2. *Fm.*
No. 13. Op. 70 No. 3. *Des.*
No. 14. *Em.*
No. 15. *E.*

Band IX. Rondos.

- No. 1. Rondo. Op. 1. *Cm.*
No. 2. Rondo à la Mazurka. Op. 5. *F.*
No. 3. Krakowiak. Grosses Konzert-Rondo. Op. 14. *F.*
No. 4. Rondo. Op. 16. *Es.*
No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

Band X. Scherzos.

- No. 1. Op. 20. *Hm.*
No. 2. Op. 31. *Bm.*
No. 3. Op. 39. *Cism.*
No. 4. Op. 54. *E.*

Band XI. Impromptus.

- No. 1. Op. 29. *As.*
No. 2. Op. 36. *Fis.*
No. 3. Op. 51. *Ges.*
No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*
Brillante Variationen. Op. 12. *B.*
Variationen über ein deutsches Thema. *E.*
Variation aus „Hexameron“. *E.*

Band XIII. Phantasien.

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*
No. 2. Phantasie. Op. 49. *Fm.*

Band XIV.

Verschiedene Werke.

- Bolero. Op. 19. *C.*
Tarantelle. Op. 43. *As.*
Konzert-Allegro. Op. 46. *A.*
Berceuse. Op. 57. *Des.*
Barkarole. Op. 60. *Fis.*
Trauermarsch. Op. 72 No. 2. *Cm.*
3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
Trauermarsch a. d. Sonate Op. 35. *Bm.*

Band XV. Konzerte.

- No. 1. Op. 11. *Em.*
No. 2. Op. 21. *Fm.*

Band XVI. Kammermusik.

- Introduktion und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*
Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
Grosses Duo (Chopin u. A. Franc-homme, Op. 15) für Pianoforte und Violoncell. *E.*

Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
Op. 2. Variationen „Là ci darem la mano“.
Op. 11. **Konzert No. 1.**
Op. 13. Grosse Phantasie.
Op. 14. Krakowiak. Grosses Konzert-Rondo.
Op. 21. **Konzert No. 2.**
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.

10474

III Mus.

2

14/2

Tarantelle.

F. Chopin Op. 43.

Presto.

p *dim.* *p*

f

Fad. *



First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a melodic line with a slur over measures 1-3 and a final note in measure 4. The second staff (bass clef) contains a bass line with a slur over measures 1-3 and a final note in measure 4. Measure numbers 2, 4, and 8 are written above the first staff. A dynamic marking *ff* (fortissimo) is present in measure 4. A small asterisk and the word "Ped." are located below the second staff in measure 4.

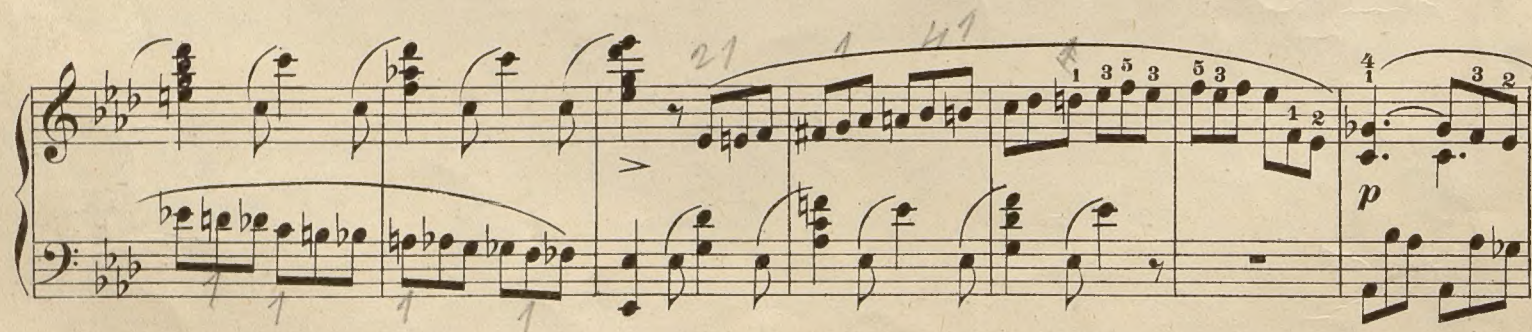
Second system of musical notation, measures 5-8. The first staff (treble clef) contains a melodic line with a slur over measures 5-8. The second staff (bass clef) contains a bass line with a slur over measures 5-8. Measure numbers 1, 3, 4, and 8 are written above the first staff. A dynamic marking *f* (forte) is present in measure 5. A small asterisk and the word "Ped." are located below the second staff in measure 5.

Third system of musical notation, measures 9-12. The first staff (treble clef) contains a melodic line with a slur over measures 9-12. The second staff (bass clef) contains a bass line with a slur over measures 9-12. Measure numbers 1, 3, 4, and 8 are written above the first staff. A dynamic marking *ff* (fortissimo) is present in measure 9. A small asterisk and the word "Ped." are located below the second staff in measure 9.

Fourth system of musical notation, measures 13-16. The first staff (treble clef) contains a melodic line with a slur over measures 13-16. The second staff (bass clef) contains a bass line with a slur over measures 13-16. Measure numbers 1, 3, 4, and 8 are written above the first staff. A dynamic marking *ff* (fortissimo) is present in measure 13. A small asterisk and the word "Ped." are located below the second staff in measure 13.

Fifth system of musical notation, measures 17-20. The first staff (treble clef) contains a melodic line with a slur over measures 17-20. The second staff (bass clef) contains a bass line with a slur over measures 17-20. Measure numbers 1, 3, 4, and 8 are written above the first staff. A dynamic marking *ff* (fortissimo) is present in measure 17. A small asterisk and the word "Ped." are located below the second staff in measure 17.

3191. J80.



A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Above the staff, there are numerous fingerings indicated by numbers 1 through 4. The word "cresc." is written below the staff, indicating a crescendo. The score is presented on a single page with a decorative border.

dimin. - - p

dimin.

fz

Ped.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The music is in 4/4 time. The score includes various musical notations such as notes, rests, and fingerings. There are also handwritten annotations in blue ink, including the numbers "3 2 4 3" and "1", and a large "X" mark. The piece concludes with a double bar line and a final chord.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the upper staff for the vocal melody and the lower staff for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody begins with a treble clef and a key signature of three flats. The piano accompaniment begins with a bass clef and a key signature of three flats. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also handwritten annotations in the right margin, including the number "8" and the sequence "3, 2, 4, 1". The paper is aged and shows some staining.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains six measures of music, primarily consisting of eighth and sixteenth notes, with some triplet markings. The lower staff is in bass clef with the same key signature, containing six measures of music, mostly chords and some moving lines. There are various fingering numbers (1, 2, 3, 4) and dynamic markings (accents) throughout the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including some slurs and ties. The lower staff provides harmonic support with chords and moving lines. The tempo/mood marking *p più animato* is present at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff features more complex rhythmic patterns with slurs and ties. The lower staff continues with harmonic accompaniment. The key signature remains three flats.

The fourth system of musical notation consists of two staves. The upper staff has a *f* (forte) dynamic marking. It includes various fingering numbers and a *Ped. ** (pedal) marking at the end of the system. The lower staff continues with harmonic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff includes a *Ped. ** (pedal) marking. The system concludes with a double bar line. The lower staff continues with harmonic accompaniment.

The sixth system of musical notation consists of two staves. The upper staff continues with melodic lines and includes various fingering numbers. The lower staff provides harmonic support. The system concludes with a double bar line.

Handwritten musical score for piano, page 8. The score consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The music features various piano techniques including pedaling (Ped.), trills (marked with asterisks), and dynamic markings like "pp". The fourth system includes the instruction "sempre più animato crescendo". The notation includes eighth and sixteenth notes, rests, and fingerings.

First system of musical notation, featuring treble and bass staves with complex melodic lines and dynamic markings such as *f*.

Second system of musical notation, continuing the melodic and harmonic development.

Third system of musical notation, including fingerings (e.g., 4, 5) and dynamic markings.

Fourth system of musical notation, featuring complex melodic lines and dynamic markings.

Fifth system of musical notation, including dynamic markings *fz* and *fff*, and performance instructions like *allarg.*

Sixth system of musical notation, featuring complex melodic lines and dynamic markings.

Seventh system of musical notation, concluding the page with dynamic markings *fz* and *ff*.

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KOMPOSITIONEN

von

Eduard Schütt.

- | | |
|--|--|
| Op. 13. Lose Blätter. Sammlung kleiner Klavierstücke. <i>M</i>
Heft I, II je 2,— | Op. 22. 4 Lieder für 1 Mezzosopranstimme mit Pianoforte. <i>M</i>
No. 1. „Schliesse mir die Augen beide“, von
Th. Storm 1,—
No. 2. Abendlied der Mutter, v. Hans Schmidt 1,—
No. 3. Denk' an mich, aus dem Vlämischen nach
Bennink Jansonius 1,—
No. 4. „Ueber dem Busch der Rose“, von
August Becker. 1,— |
| Op. 15. 3 Morceaux pour Piano.
No. 1. Idylle 1,50
No. 2. Mélancolie 1,50
No. 3. Romance-Fantaisie 1,50 | Op. 30. Miniatures pour Piano 4,—
Séparément:
No. 1. Prélude 1,—
No. 2. Aveu 1,—
No. 3. Papillons 1,—
No. 4. Cantabile 1,—
No. 5. Barcarolle 1,—
No. 6. Cantique d'Amour 1,—
No. 7. Impromptu-Finale 1,— |
| Op. 16. 2 Morceaux pour Piano.
No. 1. Etude mignonne 1,50
No. 2. Valse mignonne 1,50
— — Ed. facilitée par Bial 1,50 | Op. 31. 5 Morceaux pour Piano 4,—
Séparément:
No. 1. Bluette 1,—
No. 2. Feu follet (Caprice) 1,50
No. 3. Intermezzo 1,—
No. 4. Rêverie 1,50
No. 5. Scherzino-Humoresque 1,50 |
| Op. 19. 3 Lieder für 1 mittlere Singstimme mit Be-
gleitung des Pianoforte.
No. 1. „Zu der Rose, zu dem Weine“, von Daumer 1,—
No. 2. Wiegenlied, von Hoffm. v. Fallersleben 1,—
No. 3. „Ich ging im Wald“, von Jul. Wolff. 1,— | Op. 37. 3 Morceaux pour Piano 3,—
Séparément:
No. 1. Sérénade pastorale 1,50
No. 2. Ariette 1,50
No. 3. A la Humoresque 1,50 |
| Op. 20. 6 Morceaux pour Piano.
No. 1. Humoresque 1,50
No. 2. Poème d'amour 1,50
No. 3. Scherzino 1,50
No. 4. Chanson triste 1,50
No. 5. Arabesque (Etude) 1,50
No. 6. Valse 1,50 | |
| Op. 21. Poésies. 3 Romances pour Piano.
No. 1. Gesdur 1,50
No. 2. D moll 1,50
No. 3. Ddur 1,50 | |

